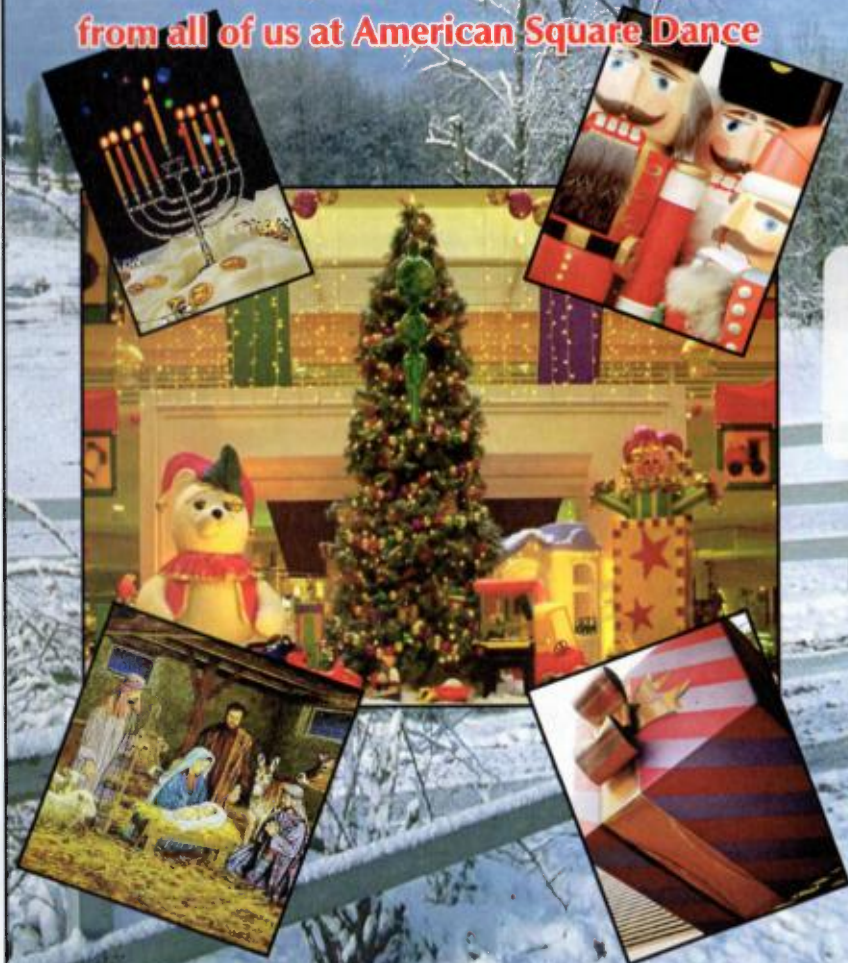


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AMERICAN **SQUAREDANCE**

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"The International Magazine of Square Dancing"

Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

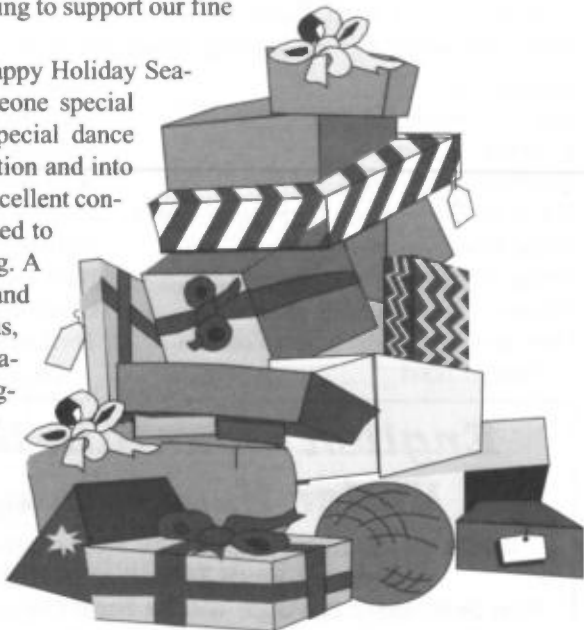
EDITORIAL

*From
Bill Boyd*



This month there is a letter from Novis and Evelyn Franklin in the "From The Mail Room" on page 16. There are a few points worth reiterating. Novis and his club advertise all year long. I had mentioned this in the past and was told, "You only advertise when you are about to have a class." Or, "I already have my class; I don't want any new dancers until next year." What I have usually replied, "McDonalds has customers, but they still advertise." If our activity is to grow, we must advertise, we must put on dance demonstrations; we must let the public know that we exist. When I speak at Rotary Clubs and Chamber of Commerce groups about square dancing, I usually have a copy of Bow & Swing along. When I mention that you can dance at several locations throughout the Greater Orlando Area on any one of seven nights a week people are amazed. Throughout the area there are opportunities for dance demonstrations ALL YEAR LONG! We always want to wait until class starts and hope to get dancers involved. Do not wait. Look for places that are having fairs, school functions, parades, church picnics, if you can think of a place for people gathering together, see if you can get a caller and a group of dancers together. Dance a demo tip and get the people involved. I would like to thank Novis and Evelyn for their letter and it is nice to know that there are still people like them working to support our fine activity.

Merry Christmas, or Happy Holiday Season. A great gift for someone special might be ribbons for a special dance event. Across our great nation and into Canada there are several excellent convention and activities related to Square and Round Dancing. A great gift is event ribbons and if we are feeling generous, air fare and hotel reservations. Another great gift suggestion is a gift of this magazine or the magazine of your state or area for a friend. Let's make this a special holiday, give the gift of dancing.





Peek Into a Caller's Record Case

Betsy Gotta of New Jersey, grew up square dancing. She started dancing as part of a program for children at a YMCA in New Jersey. She danced with a teen club and started calling at age 14. She called for the teen club and (after college) started teaching classes for Rutgers Promenaders, a college square dance club for which her dad (Art Seele) called. Betsy still calls for Rutgers Promenaders (now a family club dancing Mainstream) as well as programs at two senior centers (dancing a limited number of calls), BACtracks (A2), and she teaches classes for both Times Squares (Plus) and Independence Squares (Mainstream). Betsy calls for beginner parties and also Challenge programs through C3. Betsy is an Accredited CALLERLAB Caller Coach and serves on the Board of Governors of CALLERLAB. Betsy has also called at the last 43 National Square Dance Conventions in both square dance and contra halls.

Betsy met her husband, Roy, when he came to a class at Rutgers Promenaders. They celebrated 31 years of marriage last June. Roy has been cueing rounds for over 25 years.

In their spare time, Betsy and Roy enjoy seeing plays, attending baseball games and skiing, as well as going square and round dancing.

Singing Calls

Old Time Rock and Roll – ESP 1073
 L-O-V-E – Global Music 911
 Que Sera Sera – Sting 334
 When I'm 64 – Ozark Productions CD09
 Some Beach – ESP 727
 Young At Heart – Blue Star 2475
 Manana – Dance Ranch 1035
 Diamonds Are a Girl's Best Friend –
 Pioneer 6004

Patter Records

Jumble/Grove – Blue Star 2480
 Sasha/Tatiana – Global Music 510
 A Friend Like Me – Desert Gold 014
 Sandy – Blue Star 2492
 Petticoat Junction – Royal 812
 Hard Days Night – Sting 340
 Levantando Las Manos – TNT 296
 Thriller/Billy Jean – Ozark
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SQUARE-UP

*From
John & Linda Saunders*



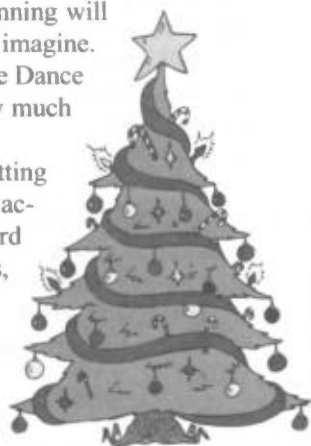
**We
ask
every
year at this
time where did
the days and all the
months go to in 2005.
As we get older they seem
to fly by and we are soon to see
a New Year with many new beginnings
2006.**

As we square-up this month, we are entering the 2005 Holiday season. We will observe many customs that are observed by many faiths during this holiday season. The Thanksgiving feast with family and friends set the pace for the upcoming Christmas season. The Thanksgiving holiday is a special time for giving thanks for the freedom to express our difference. When we gather around the table it is time to celebrate our being together with our families and friends. The Christmas holiday is celebrated around the world.

Nature demonstrates that almost everything occurs in cycles. Our lives have seasons and cycles as well. If all things occur in cycles, so should our square dance activity. We generally like beginnings, we enjoy celebrating the new. But we resist endings and attempt to delay them. The powerful potential behind "Change" lies in the possibility that each new beginning will bring us great expectations more than we could ever imagine.

This time of the year is a great way for the Square Dance community to come together and celebrate just how much the square dance activity has done for us.

Yes, our square dance activity seems to be getting smaller with fewer numbers being brought into the activity. Yes, it is hard to get new dancers. Yes, it's hard to retain dancers due to regular family situations, work, having to move, health and the list goes on and on. Yes, it's hard to get officers to run the clubs, associations and etc. Yes, this brings us to the realization that it is all the more reason to embrace the activity and stay positive about the



future of square dancing.

The Square dance activity is experiencing a cycle in which we are resisting. Negative thinking. Those that have the position to make changes are resisting. Whether or not we continue to grow and make changes in the cycle is largely up to each one of us. It is time, during the holiday season to come together as one unit. We are all members of the Square Dance Family and we must come together to make the activity stronger, then we all benefit.

During the Holiday Season is a special time for each of us to enjoy the activity with our fellow dancers at the holiday dinners and parties and dances. Keeping in mind what each of us has in common and that is Square Dancing. It's a great activity, let's not lose it. So square up and enjoy the opportunities that come with a new beginning in 2006.

Fourscorey

By Corben Geis

1. Canadian Caller Jimmy Lee is recording on what current label?
 - A. Rawhide
 - B. PMDO
 - C. Square Tunes
 - D. ESP
2. September of 2006 will mark how many years for Corben Geis drawing cartoons for ASD?
 - A. 5 Years
 - B. 10 Years
 - C. 15 Years
 - D. 20 Years
3. The new singing call on Silver Sounds Records, "Christmas In Killarney", was made popular by which legendary crooner?
 - A. Frank Sinatra
 - B. Tony Bennett
 - C. Dean Martin
 - D. Bing Crosby
4. The C-1 call "Follow Thru", is basically...
 - A. A Quarter Thru
 - B. A Follow Your Neighbor, and A Pass Thru
 - C. Half A Scoot Back
 - D. Touch A Quarter, and A Left Turn Thru



Corben Geis

Answers on page 55

On The Record SQUARES

Tom Rudebock

4551 Grafton Road, Leetonia, Ohio 44431
330-427-6358 – trudesdc@localnet.com



Vinyl Releases

Funky Cowboy (ESP 729)

Some good pickin' with the use of the vibra bar. This one should get the dancers moving. Try it for patter. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Men Trade, Men Run, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

Bill Harrison

He's Got A Way With Women (Rockin' M RMR 2019)

Easy country rock. Piano, guitar, steel, bass and drums. Full sound. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

Henry Israel

The Motown Song (Sting SIR 707)

Horns, guitar, fiddle, piano, electronic keyboard and bass with a good driving beat. About half way up the energy scale. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Thorsten Geppert

Don't Be Cruel (Hi Hat HH 5625)

A cover of an Elvis Presley hit from the 50's. Xylophone, electronic keyboard, piano, guitar and bass with a good rock beat. Available on CD. *Standard Ferris Wheel Figure.*

Masaru Wada

The Boogie Man (Crown CRC 163)

Guitar, horns, electronic keyboard, bass and drums in a gentle rock number. Available on CD and MP3. *Standard Ferris Wheel figure.*

Steve Jacques

Jack Of Diamonds (Silver Sounds SSR 243)

Rolling banjo, bass, electronic keyboard, steel and drums in a mix that creates energy. A toe tapper. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, Centers In, Centers Run, Ends Fold, Swing Corner, Promenade.*

Jack O'Leary/Bruce McCue

Recordings reviewed are supplied by

Hanhurst's Tape & Record Service 800-328-3800

Yes Indeed (Desert Gold DGR 020)**Mike Seastrom**

A jazzy mix of horns, organ, bass and drums Key change in the closer. Available on CD and MP3. *Hds (Sds) Promenade Half, Hds (Sds) Lead Right, R & L Thru, Veer left, Couples Circulate, Bend the Line, R & L Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Unto Us This Holy Night (Seven C's 214)**David Cox**

An Australian Christmas Tune. Horns, organ, mandolin, bass and xylophone with a good solid beat. Vocals on the tag lines. Available on CD and MP3. *Hds (Sds) Pass the Ocean, Recycle, Double Pass Thru, First Two Left, Next Two Right, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, Trade By, Left Allemande, Promenade.*

Ain't No Angels (Sting SIR 905)**Neil Whiston**

A good solid driving beat from horns, steel, banjo, fiddle, bass and drums. Good fill runs. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

You Ask Me To (Token Records TKR 021)**Dave and Pauline Tucker**

Smooth country from a steel, guitar, vibraphone, bass and drums. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Scoot Back, Boys Fold, Ladies Chain, Flutterwheel, Star Thru, Swing Corner, Promenade.*

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7. A - 1 PART B
8. A - 1 DANCE TIPS
9. A - 2 PART 1
10. A - 2 PART 2

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13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS
(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
21. PHASE IV JIVE/WEST COAST SWING
22. PHASE IV PASO DOBLE/QUICKSTEP

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.....

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Everybody's Talkin' (ESP 1092)

Elmer Sheffield

A gentle tune that rolls right along. Guitar, steel, electronic keyboard, bass and drums. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru 2X's, Girls Run, Tag the Line, Boys Turn Back, Swing Corner, Promenade.*

Easy Money (Rockin' M RMR 2018)

Danny Payne/Henry Israel

Driving country from a steel, piano, guitar, bass, and drums. Instruments weave in and around from lead to fill. Key change in closer. *Standard Ferris Wheel Figure.*

Vinyl Hoedown

Wildwood Yellow Rose / Tribal Hoedown (Hi Hat HH5246)

Wildwood Yellow Rose features a guitar, banjo, bass and drums in a medley of two old tunes.

Tribal Hoedown is a nontraditional electronic sound. Check them out. Available on CD.

CD

I Promised Myself (BVR 107)

Bod von Reth

A modern electronic sound with a strong beat. Available on MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, DoSaDo, Swing Thru, Boys Cross Fold, Swing Corner, Promenade.*

A short month for releases. Check the music out on your tape service. Until next month keep your dances FUN and a Merry Christmas to everyone.

A Square Dancer's Christmas Tale

Mona Cromb – Wagon Wheel Club, Dunedin (December 2004)

'Twas the night before Christmas
And down at the hall
The local Square Dancers
Were having a ball.

They squared up and danced
As their caller he sang
Their goodwill and laughter
Through the rafters it rang.

When into the hall
A red suited gent trips
He wore a funky bolo
And cool collar tips.

He cruised into a square
And held out his hand.
Went straight into a
Right and left grand.

He do-sa-doed smoothly
Could spin chain the gears
In fact we thought
He'd been dancing for years.

Behind this large gent
Came a sleigh load of elves
They quickly joined each square
Enjoying themselves.

Our visitors were happy
As the squares they filled
The dancers so delighted
The caller was thrilled.

At the end of that dance
When we'd thanked all the rest
Everyone gathered round to
Welcome our guests.

Santa's jolly eyes twinkled
His red cheeks they glowed
His large belly wobbled
As he happily ho-hoed.

"I came to assist
As I do everywhere
But I can see quickly
That square dancers care."

"You welcome in strangers
And care for each one
I surely can see
You're all having such fun."

We squared up again
As the music it flowed
And everyone laughed
As we all do-sa-doed.

Santa mopped his brow
As he lightly danced round.
"This is the greatest activity
In my travels I've found."

"I recommend laughing"
He said with a grin
"And you do this every
Square I've been in."

As they danced round and round
Weaving the ring
They quickly caught on
To this square dancing thing.

"I travel the world
Seeing war, strife and stress
In so many ways
This world is a mess."



“If everyone square danced
If they all got in squares
And danced to this music
It would end all their fears.”

“They could dance with neighbours
And their enemies, too
They’d discover so quickly
They are just people like you”

“People of all creeds
They soon would find
Are folks who like laughing
We are all human-kind.”

“People with problems and worries
Trying to cope with life’s pace
And we’re all of us equal
When we enter this place.”

They stayed for an hour
Had coffee and tea
And regretfully left us
Lots of work still, you see.

As they skipped from the hall
Climbed back on their sleigh
They paused for a moment
And Santa just had to say,

“We wish we could give
Square dance to each one
Then the whole world would
have such wonderful fun.”

But all he could do
As he travelled all over
Is spread the word gladly.
So we gave him a “Rover”.

He donned his badge proudly
Surveyed all his deer
Said, “Keep up the dancing,
I’ll be back next year”.

We watched as Santa,
Elves, deer and sleigh
Rose into the sky
And went on their way.

As everyone drifted
Back to the hall
We heard from a distance
“MERRY CHRISTMAS TO ALL”.



FIRST & TEN

Cory’s First Christmas Carol Singing Call

Christmas In Killarney (With Jack O’leary & Bruce Mccue)	SSR 245
Miss Kitty DBD Patter Record	SSR 242
Put It There (With Jack O’leary)	SSR 241
Playin’ With My Friends (with Tom Miller, Bill Harrison, Tim Marriner, and Tim Crawford)	SSR 237
Lord Of The Dance (I Danced In The Morning)	SSR 236
Rootbeer Rag (Fun Run The Bases Mainstream Patter)	SSR 235
Let Me Be Your Sun	DR 96
1957 Half-Ton Pick Up Truck	CC 59
Flintstones	SSR 199
Honest To Goodness Amigos	CC 44

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick Demerath



Policy & Goals Statement

When Bob Fisk, Bill Volner and Mac Letson first started talking about forming a new national Callers' Association, one of the first things discussed was that with the advent of the BMI/ASCAP licensing requirement, many callers, cuers and contra prompters would want to have a choice or an alternative organization. There was a need for American Callers' Association. Had there not been a significant need for American Callers' Association we would not have the large membership we have today.

Why an alternative? History has proven that when alternatives are not offered, bureaucracy and complacency set in; in many cases when only a single choice is available, all the positive and beneficial aspects for which a professional organization is originally established are greatly diminished and the good of a few suddenly outweigh the good of the activity.

American Caller's Association was established to work for its members and with the square dance activity to do what can be done to make square dancing bigger and better for all.

American Caller's Association is a non-profit organization with membership in the U.S.A., Canada, Europe, and New Zealand. In an effort to keep cost down to our members, American Caller's Association has only one paid employee, the office manager. The executive secretary and all other work for American Caller's Association is done at no charge by people that care about the square dance activity.

When American Callers Association was established it was agreed that we would operate from a framework of three general statements. These statements are as follows:

STATEMENT #1: Put the fun and dance back into square dancing!

In order to insure that we leave the activity better than we found it, the emphasis **MUST** be placed on:

1. Length of beginner classes must be shortened to make square dancing more accessible to more people.

2. Change the existing programs to only three. Take the most useful and prominently used calls (Basic, Main-



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stream and Plus) and incorporate them into one program called SQUARE DANCING; the other two should be ADVANCED AND CHALLENGE. (Since 90% of the dancers are in Mainstream and Plus, we cannot eliminate all of the plus calls) **STATEMENT #2: Develop a professional code of conduct for Callers/Teachers.**

The caller/teacher character and actions must be the best in all aspects of the dance activity, which includes caller/dancers, caller club officers, caller/beginner classes and caller/fellow callers. Commitment, Leadership, Ethics and Responsibility are all part of the word CALLER/TEACHER.

STATEMENT #3: Work with all dancers and leadership organizations.

The square dance activity belongs to square dancers, and callers/teachers share a leadership role with dancers. The dancers must have a voice in all changes in the square dance activity, which includes what calls make up a dance program, length of classes, recruitment and retention of dancers. After all, dancers do pay the bills.



NSDCA Pull Tabs Tops Goal Again

National Square Dance Campers Ass'n, Inc.

PO Box 224, Little Chute, WI 54140



Members of the National Square Dance Campers Association have been collecting soda can or pop tabs for well over a decade now. Chapters are free to choose whatever project they wish to support through the recycling of those tabs. At the International Camporee last July, the president of Chapter 118 in Missouri informed all that their chapter had donated 31 pounds and 4 ounces of pull tabs to the local Ronald McDonald House in Springfield. Happy Hobo's in Colorado donated over 5 pounds to their local Ronald McDonald House.

This year the International Camporee Committee in Hastings, Nebraska designated one table in their Display area for the collection of Pull Tabs. And soon the table was overflowing with all sorts of bags, boxes and plastic containers from the campers! A couple from Idaho, members of chapter 001, brought along 82 pounds to add to the NSDCA collection. The International Camporee Chairman, Bill and Jan Beck and friends took over the responsibility of taking the pull tabs home, weighing it and taking the 239 pounds to the recycling center. The money received was sent to the Girls and Boys Town of Omaha, Nebraska. Question – if we counted 1,440 small tabs in a pound, how many tabs were turned in at the recycle center?

If you or your club have not started saving tabs yet, why not? It's an easy, worthwhile project any club or person can adopt. Any Festival or Convention should be able to generate a goodly number of tabs. Make some signs to ask attendees to save the tabs, then put out containers for collecting and see how many pounds you can get in 2006. If you have no place to recycle them, contact NSDCA website for assistance. www.NSDCA.org. Our goal is at least 206 pounds in 2006. Maybe you can top the NSDCA members! Keep us posted!

Please let us know if you accept our challenge and how you make out. Happy collecting.

55th National Square Dance Convention®

San Antonio, Texas – June 21-24, 2006

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An educational program designed to provide balanced and useful information for the purpose of future leadership and the promotion of future dancing. Certificates will be presented to all who complete the course.

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Core Classes:

1. Leadership Track Basics
2. Officer Basics
3. Recruiting: Success Stories
4. Keynote Speaker

Electives:

1. Planning a Special Dance
2. Health Benefits
3. Building a Bid Package
4. Making Your Club Stronger
5. Other Selections

Sew & Save “Step Up, Step Out Texas Style”

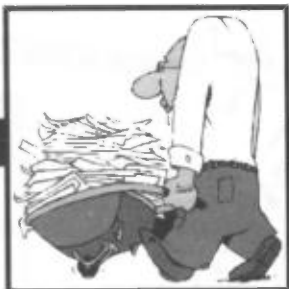
- Education gives you insight to make it uniquely “You”
- Seminars on Art, Lines, Color, Proportions, Fabric, and more
- Trace traditional and unique patterns
- Make & Take - Bias strips, thread cards, fabric sculpture
- Display - Unique attire
- Door Prizes
- Sew & Save Book - Texas dancers share
- Demonstrations - Sergers, sewing and embroidery machines
- Mini “Show & Tell” - Originals by individual dancers
- First Aid for dancing attire

Organizations

National dance organizations display. Its all here! Including:

- Organizations Round Table - a forum for organizations, leaders, and dancers
- Showcase of Ideas - see what is taking place in other parts of the country
- Publications Display - review organization newsletters and publications with all of the National Square Dance Convention previous programs
- Bid Session - attend and find out who is bidding for future NSDC

FROM THE MAIL ROOM



Dear Bill,

We had a big article in the Peoria Journal Star (front page!). It generated calls to all four Mainstream clubs in the area. A member of Caterpillar Belles & Beaus, Marion Buchanon, called the paper and after taking our pictures they went to two other clubs and then called some of us for interviews.

We have all worked all summer to promote lessons. We had a booth at two Senior Health Expo's aimed mainly at the caregivers. We set up our 13 inch TV with a dance video and passed out flyers. We also set it up at Pekin Mall for an old car "Cruise In" and Morton Walmart. We did demos at two retirement homes, Northwoods Mall and I was interviewed for the 6:00pm news with the dancing in the background. Also at the Morton Methodist Church "Christian Singles" group and at a vendors convention in East Peoria.

We always had three squares and I usually got the people up to try it.

I put ads in three newspaper, but Marion got the big article. I also made 500 flyers and passed them out at each demo, the Pumpkin Festival, plus the Marigold Festival. We also got an ad on the marquee of a store downtown. As a result we have ten women and five men with another, couple coming next week.

We thank all the dancers that helped us at all the demos. Besides Caterpillar club we had Bachelors & Bachelorettes, Circle 8's, Keystone, Whirl Aways and Red Hats.

We advertises all year round. When asked why, I say, "If you don't, its like winking at a girl in the dark!"

Question to callers: When was the last time you taught Mainstream lessons?
Question to dancers: When was the last time you tried to get people for lessons?

I applaud all those working to keep square dancing alive. Like Kennedy said, "It's not what Square Dancing can do for you, its what you can do for Square Dancing."
(Well it was almost like that.)

See you in a square,

Novis and Evelyn



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Peek Into a Cuer's Record Case

John & Karen Herr, Denver, Colorado

John and Karen have been Round Dancing since 1985 and 1975 respectively, and have been teaching since 1987. They currently run three clubs: Phase II-VI, Phase III-V, and Phase IV-V. They teach all phase levels with emphasize on body-mechanics, and having fun. They cue at over ten square dance clubs in the Denver area.

MEMBERSHIPS:

- 1) Within Roudalab: ex-chairmen of and active on various RAL committees
- 2) Colorado RD Assoc: Board of Directors, Secretary, Newsletter Editor;
- 3) Denver Callers/Cuers Assoc: Chair of Round of Month Committee, Grievance Committee, etc;
- 4) Dixie RD Council
- 5) URDC.

LEADERSHIP/MANAGEMENT:

John: Software Developer/Inventor/Author including Cue Sheet Writer and Festival Program Builder; He has written a large manual on Round Dancing concepts and progressive teaching techniques with associated tools; He has chaired many festivals and Round Dance programs. He served as Colo. State Chair of a non-partisan political organization; He was a Scoutmaster twice and has served in significant church positions for over 30 yrs; He was elected to educational positions at the local and district levels.

Karen: Exemplary Elementary School Teacher; Leader of many school district level committees; She has received national recognition in her status as a Certified National Master Teacher. In dancing, she has been very active in leadership rolls, including Colorado Round Dance Association. She was also President of a large single's SD/RD club for many years.

John & Karen: Instructors/Cuers at Round Dance Weekends; Chair of various local Round Dance programs; Choreography includes: Ebb Tide, Lolita Cha, Today '93, Nobody But Us Chickens (with the Penguin Strut), Hey Hey Hey, Somewhere Out There, and others.

PHILOSOPHY:

John and Karen introduced FUN into Denver's Round Dancing. Their antics have spread across the state. Their philosophy is to have FUN without sacrificing the teaching of good body mechanics.

Ask ARTS

(By Del Reed)

Dear ARTS,

Our caller is asking for a donation of twenty-five cents per person at all of his weekly dances that he sends to ARTS-DANCE. I have been contributing like this for several years and I actively supported a benefit dance in our area also. I am eager to see some results for these contributions or do you expect us to keep on donating indefinitely towards this cause? What has been done with the money and exactly what are you doing for the dance activity now?

Curious in California

Dear Curious,

Let me personally thank you for your donations and participation in an ARTS Benefit dance. Many dancers are still unaware of the existence of The ARTS. I am pleased to tell you that ARTS-DANCE has already accomplished several major projects!

- ARTS-DANCE has become a tax-exempt IRS 501 © (3) corporation based in North Carolina with a full slate of dedicated officers.
- The toll-free telephone number, 1-866-445-ARTS(2787), is now up and running for the public to access current information on Round, Traditional and Square dancing nationwide. It provides contact information useful to potential new dancers and also to current dancers looking for dance locations in areas where they are traveling.
- A demographic survey of dancers was developed and conducted at the National Square Dance in Denver, Colorado, in 2004, and Portland, Oregon, this past summer, and will be repeated in Charlotte, North Carolina, in 2007. These contain vital information needed when we approach companies and organizations for sponsorships and grants.
- In addition, ARTS-DANCE issued its first grant in the amount of \$1,000 to the California Square Dance Council, Inc., for its "Teach the Teacher" program, an educational package that will serve as a pilot program for use in other states.

Future plans for a nationwide marketing effort will be costly, but well worth the money invested. Don't forget to visit us at www.arts-dance.org for even more input on how your valued donations are being handled.

ARTS

Please direct any questions for ASK ARTS to Del Reed at 321-633-1306, or e-mail delreed3@aol.com. This column is the idea of Aileen Pichecho (new individual member of ARTS-DANCE) after attending the October 2004 ARTS meeting in Orlando, Florida as a guest and observer. Its purpose is to spread the word about the organization to all dancers.



EASY LEVEL

From
Bob Howell



Let's open the column this month with the wonderful seasonal tune - - -

White Christmas

Formation: Couples facing CCW around the circle, with the lady on the right in a Varsouvienne position, ladies left hand in gent's left hand with gent's right arm over the ladies shoulder, gent's right hand, shoulder high, holding the ladies right hand. Both begin on left foot. Identical footwork throughout.

Music: White Christmas. Lloyd Shaw LS 4591

Routine:

Counts:

- 1-8 Point left toe forward, then to the left side and then vine 4 steps to the right, step left foot across and behind the right foot, right to the right, left across in front of right and then touching right toes to the right.
- 9-16 Repeat 1-8 beginning on the right foot and moving to the left
- 17-24 Walk forward 4 steps. L, R, L, R, walking forward, still in Varsouvienne position for 3 steps and then turning individually, so that the gents left arm is over the ladies shoulder on the 24th count. Both persons are now facing RLOD.
- 25-32 Couples back up, still facing RLOD for 3 steps and then pivot to face LOD on count 32.

Utilizing another seasonal tune, here is a routine shared with me by Mae Fraley of Rockville, Maryland. It is called - - -

Rudolph The Red Nosed Reindeer

Formation: Four couples-in a circle. One extra dancer, "Rudolph" on the outside.

Music: Rudolph The Red Nosed Reindeer

Routine:

Counts

- 16 Rudolph dances around outside the circle.
The circle moves left 8 steps, then right 8 steps
- 16 Circle does heel/toe two-step to center and out. Repeat. Rudolph reverses direction.

American SquareDance Has Email!
AmericanSquareDance@earthlink.net

16 Rudolph stops with his back to Couple 1.

They turn around to face the same way he faces and the other couples fall in behind them to make a column.

16 Rudolph leads the column once around, then takes one of the Cpl 1 for a partner and the other person becomes the new Rudolph.

Repeat the dance, the new Rudolph stops behind couple 2, etc.

I awoke during the night last night and being unable to get back to sleep, I fabricated the following Sicilian Circle. The routine may be one that I have published before or one that I have seen in print or danced somewhere along the line, but I'm going to name it the - - -

Easy Sicilian

Formation: Sicilian circle, couple facing couple around the circle (or, as a fifth grade girl told me, that they were not a couple, but instead were a pair - proper PC). In other words, this dance may have no gender identification. (I stood corrected).

Music: Any seasonal 32 bar piece of music. (It helps if you use something that the age group can relate to).

Routine:

- 1-8 All four dancers circle left
- 8-16 Same four circle right
- 17-24 Opposite person do-sa-do
- 25-32 Partner left shoulder do-sa-do
- 33-40 Same four star right
- 41-48 Star left, the other way back
- 49-56 All go forward and come on back
- 57-64 All pass thru and on to the next

And yet another offering from Mae Fraley. This contra is called - - -

Season's Joy Contra

By: John Putman

Formation: Duple proper. 1, 3, 5 active, but not crossed over

Music: Grenn 12059 "Auld Lang Syne"

Routine:

Counts

- 8 Lines forward and back
- 8 All do-sa-do partner
- 16 Circle left
 - Circle right with opposite couple
- 8 Actives cast down outside of set,
 - Pass two people
- 8 Lead up to progressed places
- 16 Star right and left with couple above.

That's it for December and another year. Although this is a very early greeting, have a joyous Christmas holiday and a most successful and healthy New Year.



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The Florida Sunshine Festival is offering the Peg O'Grady Memorial Fund to 1 Club in Florida and 1 Club out of State a Trophy and Certificate along with \$200.00 to use for promoting our activity. The Club that has the most full weekend pre-registration for the 2006 event will be selected at the Friday evening in the Festival Hall at 10:30pm.

CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



Let us start by wishing everyone a happy, healthy holiday season. This month's article is a thinker. It's fun to watch the dancers try and figure these out. Enjoy!
(1p2p = heads lead right and circle to a line of 4)

- 1) HEADS square thru 2
square thru 2
SKIP THE 1st PART, right and
left thru
square thru 4
trade by, left allemande
- 2) SIDES pass the ocean
extend
SKIP THE 1st PART, swing thru
explode the wave
wheel and deal
dixie grand, left allemande
- 3) Heads Lead Right and Circle to a
Line
square thru 3
SKIP THE 1st PART, pass the
ocean
scoot back
right and left grand
- 4) SIDES pass thru
separate around 1 to a line
ENDS box the gnat
{ALL} touch 1/4
SKIP THE 1st PART, coordinate
bend the line
square thru 4
trade by, left allemande
- 5) Heads Lead Right and Circle to a
Line
pass the ocean
swing thru
SKIP THE 1st PART, relay the
deucey
recycle
square thru 3
left allemande
- 6) SIDES pass the ocean
extend

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linear cycle
 pass thru
 SKIP THE 1st PART, load the
 boat
 square thru 3
 trade by, left allemande

- 7) Heads Lead Right & Circle to a
 Line
 pass the ocean
 swing thru
 SKIP THE 1st PART, spin chain
 and exchange the gears
 explode & slide thru
 left allemande

- 8) SIDES pass thru
 separate around 2 to a line
 {ALL} turn thru
 SKIP THE 1st PART, load the
 boat
 left allemande

- 9) SIDES touch 1/4 & walk and
 dodge
 swing thru
 SKIP THE 1st PART, spin chain
 the gears
 scoot back
 right and left grand

- 10) HEADS pass the ocean
 extend
 swing thru
 SKIP THE 1st PART, spin the top
 All FOLD
 square thru 4
 trade by, left allemande

- 11) SIDES star thru and spread
 pass thru
 ENDS SKIP THE 1st PART, load
 the boat
 CENTERS chase right & Hinge
 ping pong circulate
 dixie grand, left allemande

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12) HEADS square thru 2
pass thru
SKIP THE 1st PART, right and
left thru
pass thru
trade by, left allemande

13) HEADS lead right
swing thru
SKIP THE 1st PART, relay the
deucey
swing thru
SKIP THE 1st PART, swing thru
right and left grand

14) HEADS pass the ocean
extend
SKIP THE 1st PART, spin chain
thru
BOYS circulate
explode & square thru 2
trade by, left allemande

15) SIDES square thru 2
square thru 3
SKIP THE 1st PART, pass the
ocean
linear cycle
pass thru
trade by, left allemande



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THE KOREO KORNER

From
Steve Kopman



Wishing you all a happy, healthy holiday season. Here's another puzzle we can have fun with at a square dance.

HEADS square thru 4

ALL square thru 2

REVERSE ORDER, right and left thru (Courtesy Turn & Pass Thru)

THEN:

- | | |
|--|--|
| 1) ENDS face in
centers u turn back
you're home | 4) chase right
split circulate
hinge
acey deucey
right and left grand |
| 2) REVERSE ORDER, right and left
thru
chase right
boys run
slide thru, centers roll
you're home | 5) tag the line
cloverleaf
double pass thru
leads u turn back
left allemande |
| 3) ALL trade and roll
pass thru, right and left grand | |

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Florida Sunshine Festival

The Florida Sunshine Festival has been the highlight of the dance year in Florida for many years. It has gone through many changes and is still the "hallmark" of Square Dance Festivals the country over.

The Florida Sunshine Festival has been an exciting part of our Square Dance History, and it will be something we will all remember for many years to come. It has maintained its attendance in the face of diminishing dancers. Now in its 30th year we feel it is time to end the fantastic "run" while we are on top.

We wish to express our appreciation to all of you who by your faithful attendance and support have made possible the great success we have enjoyed for the past 30 years. It has been our pleasure to provide you with years of wonderful memories.

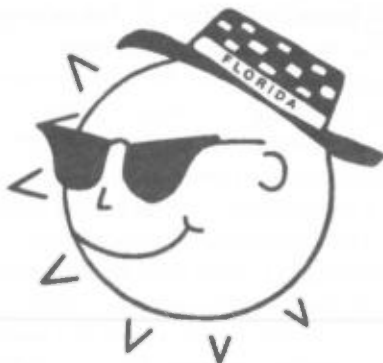
The 30th Annual Florida Sunshine Festival on February 2, 3 and 4 will be our final event. We look forward to seeing you then.

We will be having a God Bless America celebration on Saturday, February 4, and we hope you will join us in wearing the red, white, and blue patriotic colors.

For those staying at the Baymont Inn, be advised that the phone number on the flyer is incorrect. The correct number is: 813-815-0606. Also, the Terrace Hotel has raised their rate from \$79.00 to \$99.00.

We wish you all a very Happy Holiday Season.

Florida Sunshine Festival Staff



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Your Rovin' Corners

Jim and Betsy have traveled across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we are looking at dancing in Paris!

We have returned to Texas from the trip of a lifetime! (Well, we got home in October, but press deadlines and so on). We skipped from high point to high point for our whole trip. The magic of square dancing held us in its thrall, as well as the caring and love of dancers all over Germany, Russia, and France.

We can proudly report that the first square dance club in St. Petersburg, Russia is up and running. Last month I told you that Svetlana Stern, an aspiring caller, is assuming the leadership of the class. We covered about forty basic moves before we had to close and leave. We are in regular contact with Svetlana trying to help her as best we can via e-mail. We will send square dance CD's, instruction tapes and so on, but she is taking on a tremendous job – learning to dance and call at the same time! We have invited her to come to the USA next summer and will try to give her as much exposure to dancing as we can then. We will probably return to St. Petersburg in September or October for the beginning of the second class. Details haven't yet been worked out, but we will let you know when we have them. We hope to have a large number of American and European dancers join us for one of the best square dancing experiences ever!

We went to Europe to promote the 55th National Square Dance Convention, which will be in San Antonio on June 21, 22, 23, and 24 of 2006. There seemed to be a considerable interest among the Europeans in attending.

The 7th Annual "Special in Paris" was the last weekend in September and was pure magic! Callers Paul Bristow and Tim Bressinck did a magnificent job! Paul is the best-known caller in England, and is quite active both in England and Europe. He is a caller-coach and makes an annual trek to Nashville in November for recording purposes. He is available in that time frame to call in the USA.

Tim Bressinck is a young German caller. We first met him calling for the "Bonn Square Dance Group" and immediately saw that he is a caller of great talent. He speaks good English and really does a great job teaching and calling. He is very personable, and has a terrific singing voice.



Jim and Betsy – Your Rovin' Corners

Corben's Jargon

Comical Quotes From Our Cartoonist

My favorite threesome is to call a Relay the Deucey, Spin Chain the Gears and then an Exchange of the Gears in triplicate. Then I can go to the restroom or get a refill on coffee and be back in time for the next call.

Both Paul and Tim are really high-energy callers, and it was not until I heard Paul Bristow say "I love the basics!" that I realized we were not even dancing the mainstream program. The choreography was challenging, the dancing high energy, seemed to be little repetition and we had a great time. We did not miss "Spin Chain and Exchange the Gears" or "Load the Boat" one bit! The women outnumbered the men, and many women danced "boy." European square dancing does not require a couple at all, as they just make partners as they need to, with many women dancing "boy." There were a fair number of youths dancing. Probably 15% of the dancers were under 20, and some were as young as eight to ten! Good dancers all, and the young boys could swing their partners and do-si-do right along with everyone else.

The Paris Special this year was in two large halls in a community recreation center. The resident caller for the Paris Rabbits and Doves, one of three square dance clubs in Paris, is Paul Riviere. He and Walter Deroo from The Netherlands did a great organization job. Most European "Specials" are one day and night affairs, in which they try to get as much dancing in this short time as possible. Not here! Because the Rabbits and Doves normally dance on Friday, they had a special "extra" dance night on Friday and everyone was invited. The hall was packed and rocked! At the conclusion of dancing on Saturday, a wonderful catered buffet supper was served. The meats, cheeses, and side dishes were excellent, and good French wine and German beer was available. A delicious repast with friends is a perfect ending of a square dancing day!

On Sunday there was a special dance near the Eiffel Tower. Now of course, we could not dance "under" the Eiffel Tower, as that space is so filled with tourists. There is a large park, or actually series of parks, in the area of the Tower, filled with open spaces, trees, lawns, strolling paths and so on. (The Champs de Mars). We simply found an unoccupied area, with good surface (You would be amazed how well you dance on rocks and dirt if it is reasonably level!) and formed our squares. Dancing was nearly continuous for about three hours. A break for a large group picture on the lawn, then a tearful goodbye until next year! You can contact Paul at his e-mail address: paul.riviere@planetis.com (in French) and Walter Deroo at wderoo57202@freeler.nl (in English, French or Dutch) for further information and reservations for next year!

Jim and Betsy Pead, Your Rovin Corners

The Foundation

For the Preservation and Promotion of Square Dancing

The Foundation's purpose is to support the funding of projects that will preserve and promote square dancing.

To be considered for the funding, projects must first protect the heritage of the activity and contribute to it's growth. The projects must also emphasize the social, physical and mental benefits of square dancing. The Foundation also works to increase public awareness of the activity by showing the fun and fellowship that makes square dancing a popular recreation today.

The Foundation is registered with the Internal Revenue Service as a 501(C)(3) corporation and depends on private contributions, public grants and endowments for its operating capital.

In order to ensure that the American folk art of square dancing will continue to flourish, the Foundation solicits your support through your tax-deductible contributions.

For additional information, contact the Foundation Office at (321) 639-0039.

I WANT TO HOLD YOUR HAND

By Tone Howard, May 2005

“How to gain and retain your next class” OR “What the new dancers would really like square dancing to be” by those who didn’t make it. Yes we’ve had the callers advice on how to drop a few moves and still keep it complicated, usually by Plus Advanced callers who don’t teach mainstream and really want everything to remain the same; we’ve had the dancers views (usually by dancers who’ve been around 30 years and help as angels (pushing students around) who they will let join so long as they do everything the way they do; but things are desperate now and you might just be ready to listen and change a little by hearing the views of those that failed to understand the fun of square dance, or was it that we did not understand them and listen. These are the views of over 400 drop outs over 18 years – that’s 5/6 classes per year of six consecutive days and with a bit of lateral thinking how to improve the way we teach class.

1. Holding hands – they like it, they don’t usually do it at the disco and it gives a feeling of safety
2. Short concentrated classes – they like that too, they don’t have time to forget (less recapping) – its slick, its America, its instant. It leaves good memories, but it does throw up problems of its own.
3. Teach from lines whenever possible, saves time! All four couples together.
4. They don’t like moves that sound the same – swing and swing thru, star right, left and star thru; wheel and deal and wheel and deal to face and in short classes they come much closer together.
5. They don’t like lots of moves with no contact (no hand moves), but there are exceptions, grand square as long as you teach sides separately and heads separately and they win first time you put them together.
6. They don’t like moves with lots of turns, half turns (u turn back) are OK most of the time, quarter turns you do need to work on, three quarter turns are a no no, they don’t even get counting the walls on the way round. That quarter turn is the most important to square dancing, boys turn a quarter right and girls turn a quarter left, try using it on the first tip the first night before you put the music on – big circle “boys turn a quarter right and look at her left ear” (other comments can be made) “girls turn a quarter left look straight up his nostrils that’s the partner” Say howdy partner etc, turn around U.T.B. (IE. Half turn) introduce corner and put music on. Later use quarter right and quarter left to introduce right and left grand.
7. They really don’t like moves that take them to the same place with a different name (techno speak) I know it sounds like standard position dancing but what’s wrong with that – they have to start somewhere. Take flutterwheel and reverse the flutter – they feel entirely different but in a family group they are just one number move which makes far more than the 69 moves listed in fact nearer to 100 yet at Plus we have but one family group – Explode and anything and Explode the wave, the latter could be got rid of if we called Explode and pass thru so if we move the unnecessary moves into Plus so that it takes 30 weeks to teach, Will there still be a rush for Plus?

Continued next month

On The Record ROUNDS

Ralph & Joan Collipi

122 Millville Street, Salem, NH 03079
(603) 898-4604 – ralph.collipi@Verizon.net



Take a  at what is just released...

Words Of A Fool

Phase II – Waltz – MCA 53248 Famous Last Words of a fool by George Strait available from Robert Watson or MCA 53512 and available from Palomino – Norman Dobbs and Shirley Gordon

Left turning box, twinkles, pivot 3, step swings, and basic waltz figures included in this nice flowing waltz.

Christmas Is Here Again

Phase II+1 (hover) – Waltz – CD RCA Victor the Roger Whitaker Christmas Album – Norman Dobbs and Shirley Gordon

Lady wrap, solo turn 6, twisty balances, hover, and canter. Nice Christmas music.

Wildflowers & Stones

Phase V – Rumba – UNI 55310 Stones or CD MCAMD 5232 by Neil Diamond 20 Golden Greats – Norm Dobbs and Shirley Gordon

Shoulder to shoulder, fenceline, cross body, switches, sweethearts, cuddles, basic rumba, nicely done.

Woo-EE Baby

Phase 4+2+1 Unphased (Solo Left Turning Basic) – Jive – Sea Cruise Glenn Frey No Fun Allowed CD 60129 Track 6 – Aubrey and Joann Smelser

Catchy music, to a very nice jive routine. Sailor Shuffles, chicken walks, rock the boat, Link to whip turn. All basic jive figures.

Vaya Con Dios

Phase IV – Waltz – Coll 6080 flip How High The Moon or Capitol F2486 flip w/ Johnny Les Paul and Mary Ford – Allemande Al and Martha Wolff

Spin turn, hover fallaway, diamond turn, hover, weave 6, music is nice and makes you want to dance.

Broken Hearts

Phase VI – Foxtrot – Curb WBS 8877 Broken Hearts, Broken Promises by Parker and Penny (Known as Steve Lawrence and Edie Gorme) flip of Hal-

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lelujah – Jim and Bonnie Bahr

Speed dance for comfort. Natural weave, reverse wave, outside change, telespin, check and weave with slow switch. Teleronde, back 3 step, tipple chasse pivot, telefeather. Nice dance choreographed for the advanced dancer.

Koko Quickstep

Phase III+1 – Quickstep – Scope SC 9000 – Paula Armstrong

Slow quickstep with fishtail, quarter turns and prog. Chasse, strolling vine, slow twist, step hops.

C'Est Si Bon Foxtrot

Phase V+2 (Ronde & Slip & Double Open Telemark) – Roper 278 – Jim and Priscilla Adcock

This is a great foxtrot. The music and choreography blend into a nice dance. Reverse turn, left whisk, cross hesitation, mini telespin, closed telemark, develop. Ending is a hinge.

I'll never Love Again (No Me Vuelvo A Enarorar)

Phase V – Rumba – The Ultimate Latin Album #3 CD Track 9 No Me Vuelvo A Enarorar – Ron and Mary Noble

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January 27-29, 2006 - Bennington College, Bennington, Vermont - Phases III-VI

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Dance starts in wrapped position, sidewalks to a fan in 4 for the lady. Cross body, open hip twist, cuddles, stop and go hockey stick. This dance can be taught to Phase 3, 4 dancers and up. It is a beautiful routine.

Happy Summer Sounds

Phase II+1 (fishtail) – 2 Step – MacGregor 5504 flip w/Let's Cuddle – Allemande AI and Martha Wolff

Basic 2 step, with fishtail and basketball turn, wrap and unwrap sequence.

Burgers & Fries Rumba

Phase IV+1 (Open Hip Twist) – Rumba – RCA 11391 Charlie Pride flip w/ Nothing Prettier – Allemande AI and Martha Wolff

Fenceline, crabwalks, New Yorker, sliding door, open hip twist to fan. Ending is side corte. Basic rumba no surprises.

I Remember When, Again

Phase II+1 (fishtail) – 2 Step – Belco 395 Lovin' 2 Step flip w/Dream Street – Allemande AI and Martha Wolff

Basic 2 step with circle chase, fishtail included in the choreography.

Tennessee Waltz

Phase IV+1 (Unphased) – Waltz – CD Beautiful Sentimental Piano by Richard Clayderman Track #19 – Bob and Jackie Scott

Box finish to shadow to a fwd waltz, chair, shadow cross hovers, outside swivel, chair and slip, open rev. hover corte. Nicely done.

For Me & My Foxy Gal

Phase IV – Foxtrot – Grenn 14048 – flip w/Apple Blossom Wz – also Grenn 14275 – Allemande AI and Martha Wolff

Diamond turn, hover, chair and slip cross pivots, weaves are some of the figures in this foxtrot. Ending is dip and hold.

Harmony Waltz

Phase II+2 – Waltz – Grenn 14186 flip/w/Dancing On A Cloud – Allemande AI

and Martha Wolff

Waltz away, wrap, drift apart, twinkle, left turning box. Ending is dip center twist and hold.

Una Manana

Phase V+2 (syn. Continuous New Yorkers & Guapacha Timing) – Cha Cha – Una Manana Salsamerica Passion CD Track #1, Dance & Listen Ltd, DLD 1044 – also Passion Jam CD track 3 Andy Fortuna – Chris and Terri Cantrell

Great cha cha music has basic figures, and includes cross basic, pat a cake cha's and split and single Cubans. Nicely done.

2006 Canadian National Convention

It has been very exciting to see the renewed vigor and enthusiasm of the dancing community since the change in venue from Palais des Congr's to that of John Abbott/Macdonald College. Even more encouraging is the increase in registrations. There is great enthusiasm about our new venue – imagine dancing in only two buildings and on good floors. Unlimited free parking and lower hotel costs are an added bonus for dancers. We are always looking for volunteers to help the Executive Committee in its efforts to make this convention the best ever. GET INVOLVED! If you have derived anything from square and round dancing over the years, it is now time to put something back into the activity. Volunteer forms may be found on the Convention 2006 website. Our fundraiser dances have been a huge success as dancers have turned out in large numbers and many purchased tickets even though they could not attend. This is the true spirit of supporting your community. Our next fundraiser dance is to be held September 17 at the Casgrain Hall of John Abbott/Macdonald College, and we anticipate another good attendance. This will be a chance for you to try out one of the dance areas we will be using come 2006 and also to look around the campus if you have never visited the area. It will also give us an opportunity to sound-test this huge hall. Anne has produced a cookbook for convention "Anne's Friends' Favourites" and sales have been surprisingly good even at this early stage. This is not your average fundraiser cookbook. Have you bought one yet? The donation is only \$10.00. Plan to buy one for your kids for Christmas and/or instead of bringing a bottle of wine to your next dinner party – bring your hostess a cookbook! The success of the 15th National Convention here in Ste-Anne-de-Bellevue will be due in great measure to the enthusiastic support of you, our dancers.

Patrick & Anne Hamelin (annepat3@sympatico.ca)

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CUE TIPS

*Selected by
Fran & Jim Kropf*



Here it is December and it's time for Santa Clause to come down the Chimney. So you had better be good. Merry Christmas to All.

Christmas Is Here Again

Choreographer: Norman Dobbs and Shirley Gordon, 2027 Gladstone Drive, Kamloops, BC Canada V2E 2B9

Record: CD RCA Victor "The Roger Whitaker Christmas Album"

Footwork: Opposite unless noted (Woman's footwork in parenthesis)

Phase: Waltz II+1 (Hover) Speed: -8%

Sequence: AB - Interlude - CB - Interlude - CB - Bridge - B (1-14) - End.

INTRODUCTION

- 1-4 WAIT 2 MEAS;; APART, POINT, -; TOGETHER TO BFLY;
5-8 TWIRL VINE THREE; THRU FACE CLOSE; CANTER TWICE;;

PART A

- 1-4 BOX;; REVERSE BOX;;
5-8 TWINKLE BJO; MANUV; TWO RIGHT TURNS;;
9 ONE CANTER;

PART B

- 1-4 WALTZ AWAY; LADY WRAP; FORWARD WALTZ; PICK UP;
5-8 TWO LEFT TURNS;; WALTZ AWAY AND TOGETHER;;

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9-12 VINE SIX;; SD DRAW TCH LEFT & RIGHT;;
13-16 SOLO TURN SIX;; TWISTY BALANCE LEFT & RIGHT;;

INTERLUDE

1-3 TWISTY VINE 3; FORWARD FACE CLOSE; CANTER;

BRIDGE

1 CANTER;

PART C

1-4 BOX;; HOVER; PICK UP SDCAR;
5-8 THREE PROGRESSIVE TWINKLES;;; FWD FACE CLOSE;
9-12 LEFT TURNING BOX;;;;
13-16 TWIRL VINE THREE; MANUV; TWO RIGHT TURNS;;

END

1-2 ONE CANTER SLOWLY; SD CORTE;

Meet Me Under The Mistletoe

Choreo: Al and Martha Wolff, 1553 So. Carpenter Rd., Brunswick, OH 44212

Record: WB92-59721 {Randy Travis} An Old Time Christmas

Rhythm : Ph II TS – Suggested Speed: 33 1/3 RPM

Footwork: Opposite (except when W's part in parentheses)

Sequence: Intro-A-B-A-C-B-A-Tag

INTRODUCTION

1-8 ;; Circle Away 2 Two Steps ;; Strut Together 4 ;; Vin/Twrl 3 ; & PU ;

PART A

1-4 2 Fwd Two Steps ;; 2 Progressive Scissors to Bjo ;;
5-8 Fwd Lk Fwd TWICE ;; Hitch ; Hitch/Scis ; [SCP]
9-12 2 Fwd Two Steps ;; Rk Fwd, Recover; Rk bk, Rec. ;
13-16 2 Trng Two Steps ;; Vin/Twrl 3; Rev Vin/Twrl 3 ; [SCP]

PART B

1-4 [SCP] 2 Fwd Two Steps to fc [CP/Wall] ;; Box ;;
5-8 Rev Box ;; Circle Awy & Tog to CP/Wall ;;
9-12 [CP/Wall] Traveling Box to BFLY;;;;
13-16 Vin 3 ; Wrp ; UnWrp; Twrl 3 to a PU ;

PART C

1-5 Lace Up ; ; ; ; Hitch 4 to Semi ;

TAG

1-5 [SCP] 2 Fwd Two Steps to face ;; Bk Apt 3; Tog 3 & Kiss ;

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ALL THINGS CONSIDERED

By
Ed Foote



Thoughts At The End Of The Year

Here is a year-end cleanout of my file of material for this column, all of which is too short for a full article.

Announcements at Dances. Club officers need to speak up when making announcements. Many people think the microphone will automatically make them loud enough, but it won't. When making announcements, the voice must be 50 - 100% louder than in a normal conversation. I tell people to imagine calling their kids at the far end of the yard - this is the loudness that is needed.

Also, why do some officers try to make announcements immediately following a tip? This is the worst time to make announcements, because people are talking about the tip, or getting into a new conversation with someone. They are not in a mood to listen, even if they are told to be quiet.

Likewise, announcements should not be made between the patter and singing call. This keeps the dancers standing for too long, and also destroys any mood the caller has established.

The best time for announcements is after people have had a few minutes break. Having everyone sit for the announcements will lessen background chatter. If there are not enough chairs, setting up additional ones for the announcements will help in keeping noise down.

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Beginners Class. Ramblin' Rogues of Orange County, California asks people in beginners class who are having major problems to start over in January, if there is another class in the area. Reason: If these people are retained and allowed to graduate, people at the club (members and guests) will avoid them, thereby causing bad feelings all around.

Ramblin' Rogues has decided that club unity is more important than trying to squeeze every last dollar out of new dancers. The club is very successful, with attendance well above average for the area.

Also, do you ever see people in class, or even people just out of class, trying to Courtesy Turn in the middle of or end of a Square Thru? This is usually because they were taught Right & Left Thru first, and then quickly taught Square Thru (Right & Left Thru is #21 in the CALLERLAB teaching order and Square Thru is #28). If Square Thru were taught before Right & Left Thru, or taught much later after Right & Left Thru, this problem would lessen.

There is a large block of callers that feel Square Thru should be taught first so as to eliminate this problem. Consider trying it with your class one year and see if this works better.

Dancing in England. In response to my article about my trip to England (ASD December '04), where I said that British dancers are superior in ability to American dancers, Jim and Betsy Pead said the following in their column (ASD March '05): "I wonder if the dancers Ed Foote called to, as a traveling caller, were the better, more interested, more involved dancers."

This is a logical question, but the answer is "no." Maybe 10% of the time this could be true, when I'm calling a big Saturday night special. But much of the time I'm calling for a Mainstream or Plus club on their regular night, often in mid-week, and only local dancers are present.

Happy Holidays. Marilyn and I would like to wish you a blessed holiday season, with the reminder that a true friend is someone who knows the song in your heart and can sing it back to you when you have forgotten the words.

THE COUNTRY LINE

By
Mike Salerno



Oh the weather outside is frightful, but the fire is so delightful, and since we've no place to go, Get Up and Dance! Get Up and Dance! Get Up and Dance! This time of year can be a very fun-filled joyful season for some but for others a stressful depressing time of year. By dancing, you release those magical endorphins that result in a sense of euphoria, relieving the tensions and stress of daily life. Some people call it a "runner's high." Well, we can just rename it to a "dancer's high." Enjoy the holiday season in whichever way you choose, but remember to incorporate dancing as much as possible.

This month's dance is easy, fun, and peppy. I hope you enjoy this dance. If you have any questions about this dance or a suggestion for a future column, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Line Dance: Irish Stew

Basic Steps (Official NTA Definitions):

Coaster Step: A triple step that changes direction forward and back. Stepping backwards in 4th position on count 1, stepping backwards with other foot bringing the feet together in 1st position on the & count, and stepping forward with the beginning foot in 4th position on count 2. The first two steps of the movement are executed on the balls of the feet with weight slightly forward.

Diagonal: 45 degrees away from the center of the Line of Dance (direction).

Hold: To perform no movement; to do nothing for a specified time.

Pivot Turn: A change of direction turn in the opposite direction of the forward foot in 5th position. Usually making 180° turn, returning or replacing the weight to the original foot.

Rock Step: AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

Sailor Step: A dance pattern accomplished by leaning in the opposite di-

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rection of the back crossing foot. In a Left Sailor Step, lean to the right as the left foot goes back of the right foot. A Sailor Step is a triple rhythm movement, counted 1 & 2, that changes direction from side to side. Example of a Left Sailor Step. 1.) Cross/Step Left foot behind Right foot in 5th position, &.) Step Right foot to Right side in 2nd Position. 2.) Step Left foot to Left side in 2nd Position.

Together: To bring the feet together with a weight change.

Triple Step: AKA Polka Step. A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, in a circle in 3rd position, or to either side in 2nd position.

Step: The transfer of weight from one foot to the other.

Touch (Tap): The toe or heel of the free foot touches the floor without a weight change.

* Prompting Cues are in Bold Lettering

NAME: Irish Stew

DESCRIPTION: 32 Count, 4 Wall, Beginner/Intermediate Line Dance

CHOREOGRAPHER: Lois Lightfoot, England

MUSIC TEMPO SUGGESTIONS:

Slow - One More Payment by Clint Black (108 BPM)

Medium - Sold by John Michael Montgomery (116 BPM)

Fast - Irish Stew by Sham Rock (125 BPM) or Any Moderate to Fast Polka Music

COUNTS/STEP DESCRIPTION

Side Switches, Clap Twice, Forward Heel Switches, Clap Twice

1 &) Point Right Toe to Right Side, Step Right Foot Beside Left Foot

2 &) Point Left Toe to Left Side, Step Left Foot Beside Right Foot

3 & 4) Point Right Toe to Right Side, (&4) Hold and Clap Hands Twice

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- 5 &) Tap Right Heel Forward, Step Right Foot Beside Left Foot
- 6 &) Tap Left Heel Forward, Step Left Foot Beside Right Foot
- 7 & 8) Tap Right Heel Forward, (&8) Hold and Clap Hands Twice

Right Triple Step Forward, Rock Step, Right Coaster Step, 1/2 Pivot

- 9&10) Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Forward
- 11-12) Rock/Step Left Foot Forward, Step Right Foot in Place
- 13 & 14) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Forward
- 15-16.) Step Right Foot Forward, Pivot a 1/2 Turn Left, Transferring Weight to Left Foot

Right Cross/Rock Step, Side Triple Step, Left Cross/Rock Step, Side Triple Step

- 17-18.) Cross/Rock Right Foot in Front of Left Foot to Left Diagonal, Step Left Foot in Place
- 19 & 20) Step Right Foot to Right Side, Step Left Foot Beside Right Foot, Step Right Foot to Right Side
- 21-22) Cross/Rock Left Foot in Front of Right Foot to Right Diagonal, Step Right Foot in Place
- 23 & 24) Step Left Foot to Left Side, Step Right Foot Beside Left Foot, Step Left Foot to Left Side

Point Forward, Point Side, Right Sailor Step, Point Forward, Point Side, Left Sailor Step With A 1/4 Turn Left

- 25-26) Point Right Toe Forward, Point Right Toe to Right Side
- 27 &) Cross/Step Right Foot Behind Left Foot, Step Ball of Left Foot to Left Side
- 28) Step Right Foot in Place or Slightly Forward
- 29-30) Point Left Toe Forward, Point Left Toe to Left Side
- 31 &) Cross/Step Left Foot Behind Left Foot with a 1/4 Turn Left, Step Ball of Right Foot to Right Side
- 32) Step Left Foot in Place or Slightly Forward

Let's Dance It Again & Again!

MOORE ON CONTRA

By
Paul Moore



Fezziwig's Ball

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs. Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke... In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. Away they all went, twenty couple at once, hands half round and back again the other way; down the middle and up again; round and round in various stages of affectionate grouping; old top couple always turning up in the wrong place; new top couple starting off again as soon as they got there; all top couples at last, and not a bottom one to help them. When this result was brought about, old Fezziwig, clapping his hands to stop the dance, cried out, "Well done!"

[From A Christmas Carol by Charles Dickens, 1843]

How wise old Fezziwig was. With a small expense he gave joy to his family, his employees, and the whole community. Simple country dancing, even with all of the mistakes by the dancers, even with the screeching of the fiddle, brought everyone together for an evening of gaiety and love. Fezziwig did not put on the party for everyone; he invited everyone to his party. He participated as heartily as anyone, and everyone was welcome.

If it were all as easy as that – get everyone to dance together and forget the cares of the world, at least for a short time.

So here is my weak attempt to recreate the spirit of Christmas Past (and I hope for the Present and the Future). The dance is a traditional English country dance



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which dances as well in the 21st century as it did in the 18th century. It is appropriately called "Christmas Hornpipe." The original name of the dance was "Vinton's Hornpipe," but, as Ralph Page tells us, in New England the name was changed about 90 years ago. "Christmas Hornpipe" became a holiday tradition in Page's hometown of Keene, New Hampshire. If at all possible, use the tune "Vinton's Hornpipe" (which is available on a number of different recordings); at least use an English or New England tune with lift to it.

"Christmas Hornpipe" Traditional Formation: originally triple proper; but also a duple proper. Proper means that all of the men are in the line to the caller's right with their partner's opposite. Have the dancers form on proper, then take hands four from the top but do not cross. Here are the calls, the explanation follows.

- Intro: - - - -; First lady balance two men
- 1-8: - - - -; Circle three hands round
- 9-16: - - - -; First man balance two ladies
- 17-24: - - - -; Circle three hands round
- 25-32: - - - -; First couple down center
- 33-40: - - - -; Turn alone and come back
- 41-48: - - Cast-off; - - Right hand star
- 49-56: - - - -; - - Left hand star
- 57-64: - - - -; First lady balance two men

When the dancers take hands four they identify which two couples are dancing together on the first time through the dance. In the little circles of four dancers, the

couple closest to the caller is the first couple. So the opening call of the dance tells the first lady to cross and make a little circle of three with her partner and the number two man. In the circle, all three balance in and out twice. To balance, simply step forward and touch, then step back and touch (4 counts). After balancing forward and back twice, they circle left and the first lady falls back to place.

As with many dances, this is symmetrical: if the first lady does something, then the first man will repeat the action. So, the first man crosses to balance and circle with his partner and the second lady.

The first couple then steps into the middle of the set and dances toward the back of the hall for four steps. (Styling note: some dancers like to join inside hands as they promenade down; others like to go right hand to right hand. In either case, when they turn around to come back, they turn toward each other.) On the last four beats of the phrase of music, the first couple turns individually to face back up toward the caller.

In four steps they come back up the hall to stand between their second couple. The cast-off is done in another four steps, but styling is problematic. I believe that originally this cast-off would have been unassisted – in other words, the first couple would separate and walk around the second couple – man around the man, lady around the lady. If the dancers are modern square dancers, they may find it easier to do an assisted cast-off (as the first couple comes back up the hall, the second couple faces the front of the hall; the first couple steps between the second couple, which is like centers in).

The cast-off moves the first couple down one position, but they are still dancing with the same second couple. So across the set, the same four dancers make a right hand star, then a left hand star. The left hand star makes it very easy for the first lady to start the sequence again.

A reminder, the first couple remains first all the way down the line to the foot. Only then do they change identity to come back up the hall as second couple. Second couples move up the hall. At the top, they rest one sequence, then when they have a non-dancing couple next to them, they become a first couple. First couples always dance with the next couple down the hall from the caller. As the first lady comes out of the left hand star, she immediately crosses to form the circle with her partner and the next man down the hall; or, her partner will be on her right.

If possible, repeat the dance enough times so that everyone gets to be first couple. If the line is too long, the dance may have to be cut short.

During this holiday season, and always, may you find the joy and love that Fezziwig represents.

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CALLERLAB VIEWPOINTS

By
Jim Wass



A Theory of Square Dance Interest

By Jim Wass - jimwass@aol.com - 301-257-1348

In physics there is a “quantum theory” that says that at the atomic level, electrons can only exist in certain states or quanta. (Real physicists out there – please excuse the simplification.)

Let me pose a similar theory for square dance interest. I suggest that square dance interest only exists in certain ways and I suggest that it’s essential to successful recruiting and program design to understand these “states of interest”. Let’s explore my theory.

STATE 0 (No Interest) – Some folks have no interest in attending a square dance of any type at any frequency. We can attempt to change their interest level through recruiting efforts but we cannot change our programs to meet an interest that does not exist.

STATE 1 (Casual Interest) – There are folks that want to go to a square dance or are tolerant of being brought to a square dance 2 or 3 times a year at most and usually consider their annual church social or company picnic to be all the square dancing that they need.

STATE 2 (Limited Interest) – These are the folks that dance 6 to 12 times a year or maybe a bit more frequently. If they dance more frequently it is usually in programs that do not require any significant instruction. They might dance at the recurring One-Night Party level or might dance the Community Dance Program (CDP) or some experimental program such as the ABC experiment (www.SquareDanceABC.com) They are often more interested in dancing recurring figures rather being challenged by choreography. For purposes of this article, I include folks we associate with “traditional” square dancing in this category.

STATE 3 (Hobby Interest) – Here are the folks that are willing to attend weekly or more frequent lessons for a more extended period of time with the prospect of dancing weekly or more frequently upon graduation. We have only to let them know that we exist and the teaching time is not that important to them.

STATE CHANGES – When electrons change state it is because energy is applied to or released by them. We apply energy to dancers and potential dancers through advertising, peer pressure and other techniques. The more fixed in or satisfied with a given state a dancer is the more energy we will have to apply to get them to move up from State 0 to 1, 1 to 2, or 2 to 3.

SHOULD WE SEEK STATE CHANGES? – I began my calling seeing each party dance as a field to be mined for new students and club members; I soon

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Larry Cole	3302 N 500 W, Marion, IN 46952, 765-384-7089
Ed Foote	140 McCandless Dr., Wexford, PA 15090, 724-935-2734
Randy Dougherty	3058 E. Des Moines St., Mesa, AZ 85213, 480-924-1309
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John Saunders	3303 Travelers Palm Dr., Edgewater, FL 32141, 386-428-1496
Al Stevens	Broetzingenstr, 56 75180 Pforzheim, Germany, +49 7231-76 6704

The + in front of non U.S. numbers indicates that the appropriate overseas code (011 from U.S.) must be used

(gratefully) became aware that I could be a better party dance caller by focusing on the event and making the folks so delighted with the birthday party or church social that they wanted to get me hired to do their corporate happy hour or association picnic. It may get in the way of efforts to recruit dancers into your classes, but delighting folks in your ABC, CDP (I love acronyms) or some other experiment, will make these short entry programs more successful. It's not unreasonable to mention the existence of another program or to point to a flyer, but folks are there to participate in the party or in the ABC, CDP, or any other experimental program.

EACH STATE IS A SEPARATE MARKET – Each state roughly describes a separate market with separate and distinct products. The three non-zero states are all wonderful opportunities to involve people in square dancing. To try to treat any group in a way not matching its interest level defies the “physics” of square dance interest and will not be as successful.

GROWING SQUARE DANCING – The markets with the highest potential for growth right now are States 1 and 2 – casual and limited interest. One-Night Party dances have amazing growth potential because of their nature – there is absolutely zero experience required, there is no commitment after the party is over, and they can be used to entertain at a wide range of events. Short entry programs like ABC, CDP, or some other experiment also have great potential for growth because of the limited demands on the participants. Hobby interest (State 3) still exists and many Mainstream and Plus clubs are successfully growing or



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maintaining their membership, but it takes a large amount of energy to kick folks up to that state. It can be energy well spent but it does require the extra effort.

The states I describe are just one way of saying that we have a fragmented market for square dancers. Within those markets we have callers and clubs offering different approaches to Casual, Limited, and Hobby interest. There is no one right answer. CALLERLAB's recently adopted Program Policy Initiative (PPI) encourages experimentation in satisfying these markets. More information about the PPI is available through the CALLERLAB office or the web site (www.callerlab.org). I'm delighted we made that decision and look forward to hearing innovative ways of attracting and entertaining those folks out there that are in or moving toward States 1, 2, or 3.

Jim Wass calls and teaches primarily in the Washington DC area and is Chairman of the CALLERLAB Accreditation Committee.

ROUND DANCE PULSE POLL

*From
Bev & Bob Casteel*



Dear Readers and Friends,

We hope your new classes are going well. Hope to see you at a dance soon.
Have a great Christmas!

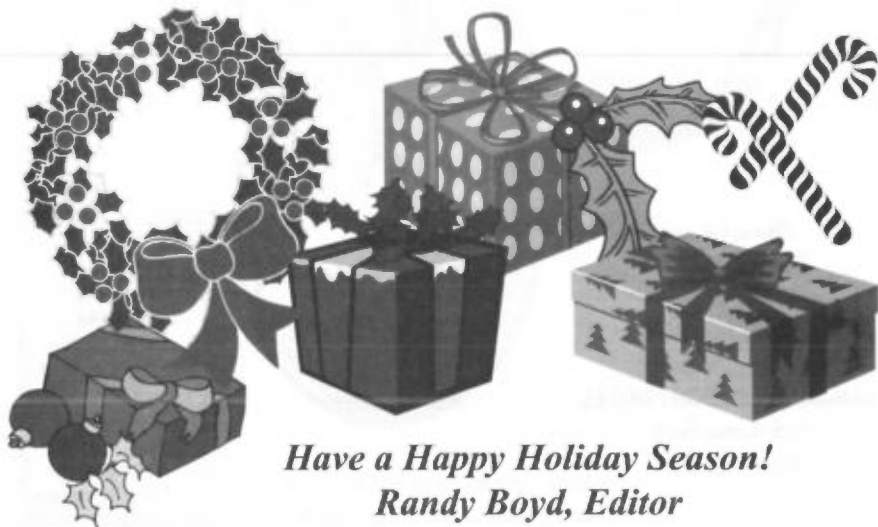
Wisconsin Rounds Of The Month For September 2005

Phase II At The Hop MCA-2411 Francis
Phase III Wheels Cha STAR 134 Paull
Phase IV Cold Kisses Solid Gold SG 908 Sprosty

Wisconsin Rounds Of The Month For October and November 2005

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Phase II+ Yakkity Sax STAR 151 Scott
Phase III My Guy Foxtrot Coll 426 Seurer
Phase IV A New Day Has Come Epic 34-79940 Warner

**Send your Round Dance Pulse Poll information to:
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Randy Boyd, Editor*

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POINT OF ORDER



From Kappie Kappenman

The High-Level Dancer

This poem, written by Ricky Holden, was published in American Squares Magazine in 1953.

The more that I travel the more I can see
Many excellent people of our good country
All seem dubiously wondering, "How good are we?"
Can we ever be HIGH-LEVEL dancers?

Let me tell you the tale of a West Coast beginner
Who struggled through class after class and grew thinner
From exercise (also from missing his dinner)
Aspiring to HIGH-LEVEL dancing!

Eight long nights a week he square danced with a passion,
His wish for new figures completely unrationed;
Why – all but the latest was strictly old-fashioned
To this would-be HIGH-LEVEL dancer!

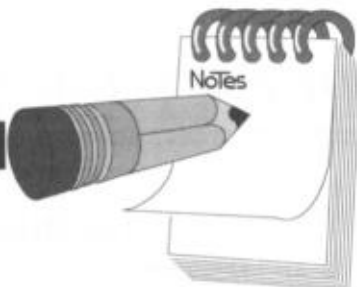
He learned every figure as soon as 'twas printed,
Knew more allemande breaks than coins have been minted,
Was highly self-satisfied – then someone hinted
He was not a HIGH-LEVEL dancer.

Next day he obtained a galactic sensation
And practiced all night on this latest creation
Ignoring all else in grim determination
To really do HIGH-LEVEL dancing.

Well – he worked and he worked (it is true that he tried)
But by dawn the next morning it ended: he died.
When his Club Members heard they regretfully sighed,
"He was almost a HIGH-LEVEL dancer."

In the small hours of darkness while humans are resting
The dance hall is filled with unearthly protesting:
Our friend has found out there's no end to the test in
The Limbo of HIGH-LEVEL dancers.

WHAT'S AHEAD



Association/Federation festivals, conventions or benefit dances can be listed free of charge in *What's Ahead*.

We need the event date, name, location including city and state, contact address, phone number, and email if any.

Please send us the event information as early as you want, but we prefer to receive it more than six months in advance of the event's scheduled date.

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 21-24, 2006 – San Antonio, TX

June 27-30, 2007 – Charlotte, NC

Intl. Assoc. of Gay Square Dancers:

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

July 3-6, 2008 – Cleveland, OH

May 21-24, 2009 – Washington, DC

DECEMBER 2005

2-3 **NEW MEXICO** – Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; dukecitydancer123@aol.com

16-17 **NEW MEXICO** – 4th Annual Holiday Hoedown, ASDC Hall, 4915 Hawkins NE, Albuquerque; Larada Horner 323-7098 or larada@earthlink.net

28-31 **SOUTH CAROLINA** – Holiday Round Dance Ball, Landmark Resort Hotel, 15th Ave. South, Myrtle Beach; Barbara Harrelson, 1604 Grays Inn Road, Columbia, SC 29210; 803-731-4885; bharrelson1@juno.com

JANUARY 2006

19-21 **ARIZONA** – Southern Arizona Dance Festival, Tucson Convention Center, 260 Church Ave., Tucson; Jim and Genny Young 520-885-6273; jimgeny@aol.com; www.sardasa.com

20-22 **CALIFORNIA** – 26th Annual Winter Festival, Salinas Valley Fairgrounds, King city; 209-296-8524; www.squaredancefestivals.org/california/winter_festival.htm; Winter Festival, 12350 Eldel Road, Pine Grove, CA 95665

23-29 **CANDADA** – International Winter Festival, Banff Springs Hotel, Banff National Park, Alberta; Tom Menasco 714-288-0070; 2514 N. Eastwood Ave., Santa Ana, CA 92705

24-29 **HAWAII** – 41st Annual Aloha State Square & Round Dance Festival, Honolulu; Henry Staehle 8 0 8 - 6 7 2 - 3 6 4 6 ; registrar@squaredancehawaii.org; www.squaredancehawaii.org

27-28 **LOUISIANA** – Lottie's Louisiana Hoedown, Ruston Civic Center; Lottie Ainsworth, 1475 Okaloosa Road, Eros, LA 71238; 318-249-4157; lotTNray@centurytel.net

FEBRUARY 2006

10-11 **GEORGIA** – Jekyll Island Ball, Holiday Inn, Jekyll Island; Barbara Harrelson, 1604 Grays Inn Road, Columbia, SC 29210; 803-731-4885; bharrelson1@juno.com

10-12 **ARIZONA** – 56th Yuma Square Dance Festival, Yuma Civic & Convention Center, 1440 W. Desert Hills, Yuma; Marilyn Partiss 928-317-1476; mpartiss@juno.com

17-18 **ALABAMA** – 46th Annual Dixie Jamboree Mardi Gras Celebration, Montgomery; Crews and Suzanne Reaves 334-272-8194

17-19 **CALIFORNIA** – 49th Annual Squar Rama, Tulare Fairgrounds, Tulare; Doug and Kathy Row 559-673-2052; Douglas.row@sbcglobal.net

18-20 **WEST VIRGINIA** – B&B's President's Day Weekend, Cacapon State Park Lodge, Berkeley Springs; Dottie Hanners 703-396-8493; krykyt@erols.com

24-25 **UTAH** – Swing Into Spring, Helen M. Knight School, 168 W. 400 N., Moab; Penny 435-259-3470; sgrandin@hotmail.com

27-29 **OREGON** – 2006 Mid-Winter Festival, Dancin' Down Under, Linn County Fairgrounds, Albany; Dennis Marsh and Ilana Widders, wolfsqrds@aol.com; 503-726-1852; www.midwinterfestival.com

MARCH 2006

3-5 **CALIFORNIA** – 25th Annual Central California Wing Ding, Merced County Fairgrounds, Martin Luther King Blvd., Merced; Tom and Henny deHaas, 17610 Scenic Heights Dr., Sonora, CA 95370; 209-586-4060

10-12 **TEXAS** – 32nd Annual TASSD Round-up, Lubbock Memorial Civic Center, 1501 6th Street, Lubbock; Nettie Pritchard, 806-799-6734;

netjop@hotmail.com; June Lange 806-762-2651; jlsolo2006@aol.com

16-18 **VIRGINIA** – WASCA Gold Jubilation, Hilton Alexandria Mark Center Hotel, Alexandria; Arbell Thompson, 19375 Cypress Ridge Terrace #406, Lansdowne, VA 20176; 703-729-2109; ArbellT@aol.com

17-18 **GEORGIA** – Annual Fuzzy Navel Dance sponsored by the Florida and Georgia Singles Associations, Holiday Inn Beach Resort on the beach at Jekyll Island (1-888-868-5397 for room reservations); Mary Lou Pelz 904-733-1869, maryloupelz@aol.com; Penny Green sqdncfan@aol.com

17-18 **TEXAS** – TopTex Senior Citizens Center, 1300 S. Polk, Amarillo; Denise Gulde, 806-274-8118; denise@myrnahillcpa.com; www.toptex.org

24-25 **GEORGIA** – Annual Fuzzy Navel Dance sponsored by the Florida and Georgia Singles Associations, Holiday Inn Beach Resort on the beach at Jekyll Island; Mary Lou Pelz, 904-733-1869 or maryloupelz@aol.com; Penny Green sqdncfan@aol.com

31-April 2 **CALIFORNIA** – Spring Jamboree, Amador County Fairgrounds, Hwy. 49, Plymouth; Walt and Donna 209-295-3568

APRIL 2006

7-9 **ARKANSAS** – 14th Annual Jamboree, Pine Bluff Convention Center, Pine Bluff; Ray and Juanice Jones, 306 Monk Road, Pine Bluff, AR 71602; 870-247-4848

20-24, **AUSTRALIA** – Australia's 47th National Square Dance Convention, Gosford, Central Coast NSW; Amanda Kingsley, Publicity Manager, www.47ansdc.org.au

21-22 **IDAHO** – 7th Annual Rocky Mountain Shindig, Salmon Elks Club,

Salmon; Virginia Perry, 37 Lover's Lane, Salmon ID 83467; 208-756-3166; vpp521@yahoo.com

21-22 **KANSAS** – Spring Festival, Wichita, Wholesale Fireworks Building, 7150 So. Broadway, Haysville; David and Charlotte Stone, 3510 So. Hiram St., Wichita, KS 67217; 316-942-6852; stonedavidc@cox.net

21-22 **OKLAHOMA** – HASSDA'S 26th Annual Spring Festival, "Okie from Muskogee", Muskogee, Oklahoma Civic Center

April 21-23 **PENNSYLVANIA** – Operation Pocono Manor; Sheila 610-799-6336 or Cathy 610-282-0436.

MAY 2006

5-6 **OHIO** – 46th Buckeye Dance Convention, Dayton Convention Center, 22 East Fifth Street, Dayton; Steve and Sharry Hayden 937-233-7180; steve@HaydenInc.com

5-7 **NEW MEXICO** – 26th Annual New Mexico Singles Square Dance Fling, ASDC Hall, 4915 Hawkins, Albuquerque; Kathi Raver 505-286-9000 or Cecilia Pounds 505-821-3597 or ckpounds@aol.com

6 **NEBRASKA** – The 66th Annual Lincoln Festival, Lincoln Northstar High School, 5801 North 33rd Street Lincoln; Ruth Tenopir 402-464-0368.; mema0601@netscape.com

11-13 **CANADA** – Toronto and District 45th Annual International Square and Round Dance Convention, St. Catharines, Ontario; Dorothy Budge, 111 Ontario Street, North, Apt. #401, Milton, ON. L9T 2T2; 905-875-0268; budge@sympatico.ca

12-14 **NEVADA** – 59th Silver State Square & Round Dance Festival, Reno Hilton/Grand Sierra Resort, 2500 E. 2nd St, Reno; Registration: gary-

celeste@hotmail.com; Website: www.SquareDanceNevada.com; Don Swartz 775-883-2937

20 **VERMONT** – Vermont 30th State Square & Round Dance Convention, Barre Town Elementary School, Barre; Bud and Judy Clifford, P.O. Box 54, W. Danville VT 05873; 802-563-2777; jclifford@danvillek-12vt.org

JUNE 2006

9-10 **COLORADO** – 51st Colorado State Square Dance Festival (Teddy Bear Picnic), Douglas County Fairgrounds, Castle Rock; Bill and Paul Heiny, 8256 Johnson Ct., Arvada, CO 80005; b_heiny@yahoo.com; 303-420-8700

20 **TEXAS** – Waterloo Squares Trail In Dance, South Austin Activity Center, 3911 Manchaca Road, Austin; Brad 512-282-7402; www.asrda.org/clubs/waterloo

21-24 **TEXAS** – 55th National Square Dance Convention, San Antonio Convention Center, San Antonio; P.O. Box 160639, San Antonio, TX 78280; registration@55thnsdc.org; 210-521-7185

JULY 2006

13-15 **CANADA** – Canadian National Convention, John/Abbott Macdonald College Campus, Ste Anne de Bellevue, Montreal; Earleen and Russell Biggs eandrbiggs@aol.com; 450-923-0412; www.geocities.com/convention2006

28-30 **ILLINOIS** – 23rd Illinois Square & Round Dance Convention, Northern Illinois University, Holmes Student Center, DeKalb, Illinois; Gail Deitz, gdietz03@msn.com; 815-459-4268

Answers to This Month's Fourscorey

1. B. PMDO
2. D. 20 Years

PS I was just 13 years old, when the great Stan Burdick paid me my very first check and published my first cartoon. I am forever grateful to the Burdicks for their kindness.

3. D. Bing Crosby
4. C. Half A Scoot Back

AUGUST 2006

4-6 **COLORADO** – New Hi Country Weekend, Westcliffe School Gym, Sponsored by Southeast Area Square Dance Council.

9-12 **HAWAII** – 7th USA West Square Dance Convention, Honolulu; Tim and Melissa Voss, Trvoss@aol.com; 808-668-1598; Tom and Elaine Ehrhorn, USAWest@TheEhrhorns.org

18-19 **MICHIGAN** – Michigan State Square and Round Dance Convention, Radisson Hotel, Kalamazoo; Louis Friedlander 517-322-2571; Luckeyracer@comcast.net

18-19 **NORTH CAROLINA** – 17th North Carolina State Convention, North Raleigh Hilton, Raleigh

18-19 **PENNSYLVANIA** – 13th Annual Pennsylvania Square & Round

Dance Convention, The Penn Stater Conference Center Hotel, State College; members.tripod.com/psrdf/convention.html or PAsquaredance.org

31-Sept. 3 **NEW YORK** – 36th Annual National Singles Dance-A-Rama, Rochester Riverside Convention Center, Rochester; Nancy Mirabal: 585-621-5596; nancylm@localnet.com

SEPTEMBER 2006

26-Oct. 1 **MISSOURI** – Branson Swang Holiday, Branson; Danny Robinson 407-671-7748

OCTOBER 2006

5-9 **NEW HAMPSHIRE** – Northeast Callers School, Mill-A-Round Dance Center, Manchester; Ken Ritucci 413 734-0591; kenritucci@aol.com; www.kenritucci.com

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